

SELECT PICTURES

Vol. III

MAGAZINE

No. 3



SELECT  PICTURES

LEWIS J. SELZNICK presents

Constance Talmadge IN **"THE STUDIO GIRL"**

Publicity Material for the Benefit of Exhibitors and the Press

"The Studio Girl"

ADVERTISING MATERIAL

POSTERS

2—One-Sheet

1—Six-Sheet

2—Three-Sheets

1—Twenty-Four-Sheet

WINDOW-CARDS

Attractive Window-Display Cards—Half Sheets 14x21;
with space for "Ad" of your theatre.

HERALDS

The well-known "Select-Herald"—die cut to the
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LOBBY DISPLAY PHOTOGRAPHS

Black and White— 8x10—(10 and Title Card)

Sepia Gelatin —11x14—(7 and Title Card)

" " —22x28—(3—"Flats"—horizontal)
(2—Production)
(1—Star)

CUTS

2—One Column Electros (Production)

2—Two " " "

1—Three " " "

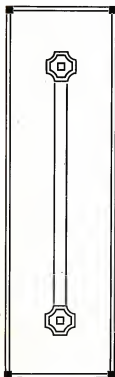
1—One-half " " (Star)

1—One " " "

1—Two " " "

4/13/96 4,00 FT

Constance Talmadge, Portrayer of "Regular" American Girls



SELLECT PICTURES does not believe in making a perfectly "regular" American girl into a would-be vampire or any of the other all-too-familiar exotics of the screen.

Constance Talmadge is an American girl, every inch of her; eighteen years old, pretty, high-spirited and fancy free; accordingly, in all her Select Star Series productions, which to date include "Scandal," "The Honeymoon," and now "The Studio Girl," her rôles called for the characterization of an arch young person just like herself—to wit, an American girl, every inch of her, eighteen years old, pretty, high-spirited and fancy free. And movie audiences who know that the greatest art in acting is to portray that type which the actress naturally is without any affectation—these audiences have been universally charmed with the performances of this young screen star and have also acclaimed the judgment of the Select casting staff in their choice of scenarios for her.

The things that happen to the girls in her stories are recognized by American film fans as incidents which might ningly.

transpire in the lives of their own girl relatives and friends. Mr. Charles Giblyn, who has so ably directed Miss Talmadge's Select Star Series releases to date, recently made this point in speaking of her productions: "The stage is supposed to 'hold the mirror up to nature'; too often the screen has held the mirror up to nightmares. Half of the scenario writers appear to regard the orgy as the great central fact in life. They are getting too far from the soil. Not in the reek of disordered lives, but in the simple authentic facts of the small community groups lie the basic truths of existence.

"Miss Talmadge's pictures show the drama in the lives of the sort of people everyone knows. The notable success of 'Scandal' and 'The Honeymoon' prove the demand for such stories; they are a pleasant reaction from the story of the vampire and the woman with a past."

Now especially, audiences need the mental relaxation of clean "homey" comedies to take their minds off the worldwide catastrophe and to lighten their hearts. And that's just what Constance Talmadge does—effectively and win-

To Our Exhibitors

THE material in these booklets has been written primarily for your use in securing local publicity. Cut out the various little stories, synopses, and other bits of interest, and hand them to your local newspapers. Have them use these "stories" immediately preceding and during the run of Select Pictures at your theatre.

The publicity department of Select Pictures, like every other department of this organization, is ever ready at your service. Call on us freely for any help we can give you; also feel free to make any suggestions to us; we shall appreciate them.

Remember to cut out the stories in these booklets and give them to your local papers; they have been written expressly for that purpose. You will see the inevitable results in increased interest and larger attendance at your showings of Select Pictures.

Star Portraits and Stills

All Select exchanges are supplied with several artistic styles of personal portraits in black and white of each of the Select stars. You can secure these at cost, ten cents each. Also black and white publicity "stills" for every production. Use these personal portraits and stills; they will inevitably heighten public interest.



Constance Talmadge's Triumphant Return To Los Angeles

CONSTANCE TALMADGE, Select's brilliant young comedienne, who left Los Angeles less than a year ago, comparatively unknown, returned to the coast recently in a blaze of glory, a star in her own right with seventy-foot signs on Broadway, and her friends made her return the occasion for an enthusiastic demonstration.

"A prophet is not without honor save in his own country" does not apply to the motion picture industry, for all the workers in this field are blessed with large hearts and welcome with joy the progress of any of their co-workers.

Whether one of the actors "on the lot" attains stardom or an office boy finds a dollar more in his weekly pay envelope, the event is hailed with genuine rejoicing. And when it is so winsomely charming a person as Constance Talmadge, their happiness is magnified many fold. That is why at her departure from New York she was given a royal send-off, exceeded only by her reception in the West.

Aside from family friends and Select officials, the press was well represented. Alfred A. Cohn, western editor of *Photoplay*, arrived at the Los Angeles depot with a reception committee headed by Charles Fuhr of the Hoffman Press Service, as chairman; Bennie Zeidman, secretary; Louis Montana, treasurer; Spike Robinson, drum major, and Buster Keaton, cheer leader. Rivaling them in fervid welcomes was E. V. Durling, Los Angeles representative of *The Morning Telegraph*, who showed up with the famous Hollywood Silver Cornet band, and Scoops Conlon, the boy soprano. Speeches were made and the star and her mother were escorted to their hotel in state. "A great time was had by all."

"The Studio Girl," which Constance Talmadge finished just before leaving New York, is the third of her Select Star Series releases, and will be the attraction here at the
..... Theatre next



Constance Talmadge Displays an Odd Taste for Models in "The Studio Girl."

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SYNOPSIS No. 1

"The Studio Girl," starring Constance Talmadge, is her third Select Star Series release and is an adaptation by Paul West of "La Gamine," by Pierre Veber and Henri de Gorsse, in which she was directed by Charles Giblyn. It will be the feature attraction at the ——— Theater on ———.

Frazer Ordway (Earle Foxe) comes to Cliff Haven, a tiny New England village to recuperate; in this town lives pretty Celia Laird (Constance Talmadge) with her maiden aunts, Harriet and Rachel Farnum (Isabel O'Madigan and Grace Barton). Celia is engaged to Obediah Daw (John Hines), the village lout but a good catch; she cares nothing for him but she is resigned to her fate, although chafing at her empty existence.

On the cliffs Celia comes upon Ordway sketching and they get into an animated conversation; in a week their acquaintance ripens into a warm friendship. Her aunts note this with alarm and hasten the wedding. On the appointed day, the artist leaves for New York and later discovers Celia in the tonneau; she has run away to escape the loveless marriage. He puts her on a train supposedly bound for Cliff Haven, but when he gets to his apartment, he finds her curled up asleep in his armchair. He turns the apartment over to her and spends the night with his friend Dr. Grierson (Ferd Tidmarsh) to whom he confesses that his feelings toward his fiancée Adriana (Edna Earle) have grown cold, and that he is now in love with Celia.

Dr. Grierson loves Adriana himself and he tells her to telephone Ordway—she does and Celia answers the phone. Adriana suspects the worst, naturally, and telegraphs the Cliff Haven authorities of the young girl's whereabouts.

The village constables arrive to arrest the artist for abduction; at the same time Adriana comes to the apartment with the Doctor—Frazer solves the double dilemma by marrying Celia. And everyone is happy except poor Obediah; but let the Fates worry about him.

SYNOPSIS No. 2

PROGRAM COPY

SELECT PICTURES

LOUIS J. SELZNICK

presents

CONSTANCE TALMADGE

in

"THE STUDIO GIRL"

Adapted by Paul West

From "La Gamine," by P. Veber and H. de Gorsse

Directed by Charles Giblyn

Cast of Characters

Celia Laird	Constance Talmadge
Frazer Ordway	Earle Foxe
Adriana Peroni	Edna Earle
Obediah Daw	John Hines
Mrs. Daw	Gertrude Norman
Harriet Farnum	Isabel O'Madigan
Rachel Farnum	Grace Barton
Dr. Walter Grierson	Ferd Tidmarsh

SYNOPSIS No. 3

In "The Studio Girl," Paul West's adaptation of the comedy "La Gamine," by P. Veber and H. de Gorsse which follows her success in "The Honeymoon," and which will be shown here at the ——— Theater next ———, Constance Talmadge portrays another heroine of the lovable type she is rapidly making her own. This picture, like all of her Select Star Series releases to date, was directed by Charles Giblyn.

Frazer Ordway, a New York artist (Earle Foxe), engaged to the rich Signorina Adriana Petroni, goes to Cliff Haven, a New England village for a few weeks' rest. In this town dwells Celia Laird (Constance Talmadge) with her

On the cliffs Celia comes upon Ordway sketching. They get into an animated conversation, and she is quite oblivious of the fact that Obed is cooling his heels in the Farnum parlor and that the aunts are embarrassed by her absence. In a week, Celia's acquaintance with the artist ripens into a firm friendship and her aunts, seeing the trend of affairs, advise an early marriage.

But when Ordway leaves for New York in his car, he discovers Celia curled up in the tonneau and he puts her on a train bound, as he believes, for Cliff Haven. On reaching New York he goes direct to his fiancée's home, but on returning to his apartment he discovers the girl bedraggled and asleep in his armchair.

The village constables arrive to arrest him on a charge of abduction—his fiancée also pays him an inopportune visit. See the picture and learn how adroitly the young artist escapes from both dilemmas and the situation resolves itself into a delightful ending.

SYNOPSIS No. 4

In "The Studio Girl," Constance Talmadge's Select Star Series picture to be shown at the ——— Theater next ———, she clinches even more securely the high favor she has won in the hearts of America's film audiences by her delineation of captivating, if capricious, girls. This picture was directed by Charles Giblyn from Paul West's adaptation of "La Gamine," by Pierre Veber and Henri de Gorsse.

Celia Laird runs away from her home in Cliff Haven, a tiny New England village, and a loveless marriage with Obediah Daw, a deplorable lout but the village "catch," by hiding in the tonneau of Frazer Ordway's car, as he motors back from a vacation in her home town to his New York studio. He puts her on a train supposedly bound for Cliff Haven, but when he gets to his apartment that evening, he finds her asleep in his armchair. Unwittingly, she aids him get out of his engagement with another girl, and together they elude the warrant sworn out against him by the Cliff Haven constabulary for abduction. Indignation and rage change to delight, and happiness reigns supreme.



CONSTANCE TALMADGE

SELECT PICTURES

Two Column Half Tone—30c.



CONSTANCE TALMADGE

SELECT PICTURES

One Column Half Tone—15c.



Half Column
Half Tone
15c.

CONSTANCE TALMADGE

SELECT PICTURES

STAR CUTS



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one column, and two column,
ones especially adapted for news-
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Constance Talmadge Defies the Weather Man

IN order to hasten the date of her departure for California, Constance Talmadge, Select star, has been working steadily through zero temperature in the lightest of summer apparel called for by "The Studio Girl." This picture is set along the bleak Gloucester coast, and with time pressing fast on their heels, Miss Talmadge and her director, Charles Giblyn, rushed production ahead without waiting for warmer days.

Saturday, word was received that an exceedingly fine spell of weather had descended on Gloucester, and the Constance Talmadge company took the night train to Boston. However, the fickle temperature had dropped between sleeping and waking hours to 14 degrees and the players reached town in a snowstorm. Sunday was a day of gloom, but Monday the thermometer climbed from 16 degrees at seven o'clock in the morning, to 30 degrees at ten, and the day was saved. The final scenes were shot in record time and the entire party returned to New York that night.

"The Studio Girl" also calls for several rain scenes and, of course, when Miss Talmadge was ready for them the weather man turned on the sunshine. In desperation at last, her director decided that the only thing left to do was to manufacture his own rain. Accordingly, his assistants turned the hose on the poor girl and drenched her thoroughly from head to toe. Remember—this was in the bleak days of early December, and Constance was wearing a thin organdie dress.

Being a movie star is not all it's cracked to be—by a long shot.

* * * *

"The Studio Girl" will be shown here at the Theatre on; it was adapted by Paul West from "La Gamine," a comedy by P. Veber and H. de Gorsse, directed by Charles Giblyn, and distributed by Select Pictures.

Her Chauffeur Arrested

Constance Talmadge, who will appear here in "The Studio Girl," to be shown at the Theatre on, is going to have a hard time getting people to work for her unless her hoodoo breaks. While filming "The Honeymoon" at Niagara Falls her camera man was arrested for taking photographs in a barred military zone. A month later, when taking a few rain scenes for "The Studio Girl" in Jersey, Miss Talmadge and her party motored into Englewood for luncheon. As they emerged from the restaurant they saw that their automobile and the chauffeur had vanished.

A bystander informed them that the man had been arrested, and Giblyn sent his assistant to the police station to ascertain the charge. The latter, as soon as he set foot within the jail, was added to the chauffeur and the automobile, and his "S.O.S." brought Giblyn on the scene. Here it was explained to the director that his automobile carried a 1915 license plate in the year 1917, which was not in accordance with New Jersey standards. It took Giblyn all afternoon to convince the minions of the law that the car was being used in a scene which required a 1915 license, and that art and not crime was being served.

Halted by the Sentry

Most of "The Studio Girl," starring Constance Talmadge, which will be shown at the Theatre next, was filmed at Marblehead, Massachusetts, to take in the tremendous cliffs which tower above the coast in that vicinity. Here again Miss Talmadge ran against the strong arm of the military, for on the topmost heights stands the laboratory of John Hays Hammond, Jr. This youthful wizard is now perfecting his invention for the wireless control of submarines, which will be turned over on completion to the United States government. For obvious reasons, his workshop is surrounded by a fence of barbed wire and is patrolled by sentries who prevent all civilians from approaching the barred zone.

Ignorant of this restriction, the young star left her director and camera man at the foot of the cliffs and climbed up to the top for a "telephoto shot," i. e., long-distance photography. Her path led her to the barbed wire fence and she was halted by the inevitable sentry. Despite her protestations of hundred per cent patriotism and her ardent pleas for the cinematic art, the stolid soldier insisted on carrying out his orders, and poor Miss Talmadge had to make the long climb down, her ascent having been in vain.

She returned to the foot of the cliff just in time to reassure her director and the rest of the company who were worried over her non-appearance at the summit, as scheduled. She was hailed with joyous relief and the party tramped to another location where the strong arm of Mars would not interfere with Thespian plans.

Clara Kimball Young

AND HER OWN COMPANY

present

"SHIRLEY KAYE"

Scenario by Margaret Turnbull, from the play by Hulbert Footner

"I will ruin your daughter socially as thoroughly as you have ruined my father financially!" It is Shirley Kaye who is speaking—for Shirley was descended from a buccaneer, and she fought for her own. It is a thrilling story, this screen version of a noted play, and Clara Kimball Young acts with an intensity that holds you enthralled.

Directed by Joseph Kaufman

Clara Kimball Young looks
her loveliest in
"Shirley Kaye"

George Fawcett and Miss
Young in the climax to
"Shirley Kaye"

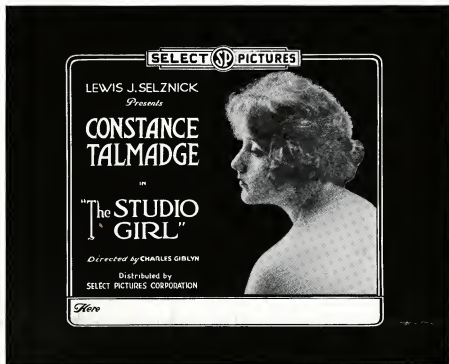


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Lantern Slide for "The Studio Girl"

A Charming Photo of The Gifted Comedienne



Captivating Constance Talmadge

In "The Studio Girl", she follows up her recent success in "The Honeymoon", with another delightful comedy.

How To Advertise This Picture

Constance Talmadge follows her smashing success in "The Honeymoon" with "The Studio Girl", another delightful comedy.

Select's brilliant young comedienne in "The Studio Girl", an adaptation of the sparkling comedy "La Gamine".

Constance Talmadge portrays another lovable "regular" American girl in "The Studio Girl".

Suggestions for Catch Lines

Constance Talmadge in "The Studio Girl", another delightful comedy.

A charming comedienne in a sparkling comedy.

See "The Studio Girl" with Constance Talmadge; it will warm your heart.

Constance Talmadge, Earle Foxe, and a superb cast in "The Studio Girl".

SELECT PICTURES CORPORATION

presents

ALICE BRADY

IN

"HER SILENT SACRIFICE"

Directed by Edward José

Scenario by Eve Unsell, from the play "The Red Mouse" by Henry J. W. Dam

"Her Silent Sacrifice is a finished photoplay in all departments. The acting by the well-chosen cast is admirable, the settings are artistic, and the continuity nearly perfect."

—*New York Sunday Telegraph*



ALICE BRADY AS "ARLETTE"
IN "HER SILENT SACRIFICE"

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